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DEVOTED TO MUSIC AND ART.

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No. 3.

MUSIC AND ITS AESTHETICS.

MUSIC is partly a science and partly an art. It may be divided into two heads—speculative and practical. Speculative music proves how sounds are related to each other, and endeavors to form a knowledge of their effect, when continued, or simply alone—in fact it is the philosophy of music. Practical music is the application of theoretical principles, the proper distribution of sound, in other words, harmony, and the heart of composition. Music being an artistic arrangement of harmonious sounds, appeals to the sense in the most powerful way; it excites agreeable feeling and speaks a language of its own. Its effects are universally experienced. The inhabitants of the civilized portions of the globe—the rude denizens of the Arctic regions, the Indian tribes—uncultivated people in every part of the world, are all subject to the influence of what—according to their several stages of educated taste—is to them sweet sounds. That the existence of music is of great antiquity is proved by the mention of it in Genesis, where it is connected with Jaidal and religious ceremonies; and here in England, up to the period of the Reformation, the only music worth hearing was the sacred chant. From this time, progress has gradually been made, and now in this country all the great foreign composers have found a good field for developing their genius and for turning their talents to a profitable account.

It is a remarkable physiological fact, that with regard to the progenitors of the most celebrated musicians, the fathers have almost invariably been connected with the profession in only some humble way. We have it on record that Mozart's father was an insignificant player of the violin, Beethoven was the son of an obscure tenor singer, Haydn's father a harpist, of no reputation, Rossini's father merely a hornblower with a strolling company. It would seem from these facts as if only very moderate ability was required for the production of the highest musical genius in another generation. The latter half of the last century, and early part of this, has produced the greatest number of our eminent composers. It was during this period that Beethoven, Mozart, Haydn, Handel, Chopin lived. Each had a distinct style of his own, and were prolific in their melodious work. Up to the present time no woman has attained any particular celebrity as a first-rate composer, although many are brilliant performers, and but so many opportunities are offered for the scientific study of music, probably women may distinguish themselves more in composition as to the other branches of this the most glorious of all the arts. Classical music, being now the fashion, may be often listened to and applauded in a drawing-room, simply because it is the taste of the day. Large attendance must be caused by an intense love of the beautiful and for personal gratification alone, which shows how the taste of the people can be cultivated by giving them first-rate classical music, performed by first-rate artists. That appreciation of good music is a growing feeling is proved by the conversion of people who used to enjoy so-called "popular airs," and now that their ears are more refined, feel inexplicable weariness in listening to inferior compositions after the delight of hearing music that appeals to the senses and imagination. One great boon conferred by music is the refreshment and soothing effect caused by some lovely symphony, or sonata, on the overwrought and weary brain. Its refining and softening influence on the disposition is beyond question. That music in some form or another is essential to our life, is proved by the way it is introduced into everything that we do. The soldier would never get on without his band to help him over the ground. The inside, with no brass band, and no softening of tune, would seem dull. School children,

tightly packed in a van for their annual treat, would never feel they were having a holiday without the braying of a cornet, however incorrectly played, and the country, shorn of its natural songs, the birds and the hum of insects, affording musical sounds, would be dreary in the extreme. Music is evidently necessary to our existence. It is associated with joyous moments and the happiest feelings of our lives, and the more the taste for it is developed in its highest form, the greater will be our appreciation of the good and beautiful.

SOUND-BAR AND POST IN VIOLIN.

THE sound-bar is a strip of pine wood running obliquely under the left foot of the bridge. It not only strengthens the belly for the prodigious pressure of the four strings, whose direction it is made to follow for vibrational reasons, but it is the throbbing system of the violin. It has to be cut and adjusted to the whole emotional system; a slight mistake in position, a looseness, an inequality or roughness of finish will produce that tooth-teeth-on-edge growl called the "wolf." It takes the greatest cunning and a lot of practical study to know how to growl, how thick, and exactly where the sound-bar should be in each instrument. The health and *moral* of many an artist who has been invalid at one time, whose system being ignorantly tampered with. Every old violin, with the exception of the "Ponelle," has had its sound-bar replaced or it would never have endured the increased tightness of strings brought in with our modern pitch. Many good forges have thus been exposed, for in the reputed Stradivarius to pieces, the rough, clumsy work inside, contrasting with the exquisite finish of the old masters, betrays at once the coarseness of a body that never really held the soul of a Cremona. The sound-post, a little pine prop like a sort of cedar lead pencil, is the heart throbs or vibrations generated between the back and the belly. There the short waves and the long waves meet and mingle. It is the material throbbing centre of that pulsating air column, defined by the walls of the violin, but propagating those mystic sound waves that ripple forth in sweetness upon 10,000 ears. Days and weeks may be spent on the adjustment of this tiny sound-post. Its position exhausts the patience of the repairer, and makes the joy of misery of the player. As a rough general rule, the high-built violin will take it nearer the bridge than the low built, and a few experiments will at once show the relation of the "soul" to tightness, mellowness, or intensity of sound. For the amateur there is but one motto, "Leave well enough alone."—HAWES.

ONLY ONCE!

GREAT king, desiring to teach his son a practical lesson, ordered a long table to be prepared in one of the galleries of his palace, set out with all manner of toys, fruits, and other things which he thought would please the little boy. Taking leave of a door at one end of the room, he said to him, "My son, pass down this hall, and whatever you please to eat or drink, take of your own, on one condition—you are not to turn back. When you have gone the whole length of the hall, you must return to the door at the other end and bring me what you have chosen."

Joyfully the little boy started, enchanted with the prospect; he ate and drank, and gathered his

hands and his arms full of treasures, and presently stiring of what he had, he threw them away to make room for some glittering toy which attracted him further on; but which, when secured, somehow did not please nor satisfy him as much as he had expected, and he was constantly looking back regretfully to that which he had left behind, or he saw something still further on which he thought more desirable. Now, instead of being happy in having his choice of all those good things, the little boy grew irritable and dissatisfied. At length he appeared before the king with a sorrowful countenance, and in his hands were a few broken toys.

"Is this all, my son, that you have brought me out of the infinite variety from which you had to choose?"

"Yes, father," sobbed the weeping boy, "That which pleased me at first seemed so poor and inferior, when I had it, to that which I saw further on, that I could not be content, and always hoping to secure something to please me better, I could not make my choice, and now these are all I have. Oh, if I might go back once more!"

"Not so, my son," said the king, "that cannot with vain regrets and anticipations of future joys, oblivious of those which are within your reach. Let each day bring its measure of comfort and pleasure. The present is all you are ever sure of; by wisely improving it, your memories of the past will be assured,—and your future happiness will be assured."

ABOUT VIOLIN STRINGS.

THE Italian, Roman and Neapolitan strings are superior to all others for fine, even, pure quality of tone and durability. Many musicians and amateurs imagine that a genuine Italian string must be perfectly transparent, even in thickness, and smooth. This is a mistake; a genuine

Italian string is not very light in color, is finished rough, and is never perfectly even throughout. This is the natural state of the string when made. Strings should not be dried a second time in the open air. A string is polished and bleached to make it clear and smooth, it will never give a pure, clear tone, for such a string gets hard, and the threads become uneven in thickness. The strings that are sold by many dealers for Italian are mostly French and German imitations, or say inferior Italian strings. Many dealers do not know what make of string it is that they are selling for Italian. The box in which the imitations are marked "Italian," so they are sold under that name. In color, the French make good imitations, but they will also be found to be smooth and hard, if compared to the genuine. The best clear German strings are superior to any inferior or imitation Italian.

For summer use the French *clé* E strings, which withstand the perspiration of the fingers, are preferable to all others.

In putting strings, it is best to cut the A and D strings in two, and the E string in three lengths, the knot should be made at the thinnest end of each length. Care must be taken not to bend the string when putting it in color, the French saw up slowly, for if drawn up to pitch immediately, the string is liable to get false.

Every performer should have his strings properly gauged, so that they will give correct and clear tones and stand well in tune.

The best way to keep your ears' experience will prove that the average expense will not be as much as when ordinary strings are used, and, what is more important, will give you a great saving of time, trouble and nervous force.

Kunkel's Musical Review.

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I. D. FOULON, A.M., LL.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this issue. The paper will be discontinued unless the subscription be renewed promptly.

THIS is not the magazine for those who cannot appreciate good music. We do not enter to them; we do not care to have them among our subscribers. At the risk of being accused of "blowing our own horn," we cannot help but ask musical connoisseurs to compare the music in this number, for instance, with that contained in any similar publication on either side of the Atlantic, and honestly answer whether they have ever seen it, we will not say surpassed but, equalled?

OW many "greatest" make one great? This is a common question, the solution of which we are inclined to offer a prize. Every other artist who comes along is heralded by his advance agent, and by the newspapers, if the aforesaid agent has paid enough for advertising, as "the greatest" some-thing-or-other. After hearing a dozen or so of these "greatest" artists one cannot help but query how many such would enter into the make up of an artist that could really be called great.

MUCH has been said against the star system of giving operas, (though not too much probably, from an artistic standpoint) but why should prominent singers be called stars at all? Stars stand with their own light, the greatest singer can at best only reflect more or less perfectly the brightness contained in the composition he renders. He is rather a satellite, a planet, a moon, so to speak, than a star. We have always avoided the use of the term for this reason and we wish it might be dropped from the vocabulary of Americans, for dropping the name would be one step, and not an inconsiderable one, towards dropping the thing.

THE popular ear and the popular heart are much less affected by the quality of the music and words. Good words, or words which, without having much merit in themselves, gave expression to some universal sentiment, have often carried a poor melody into popularity, (e.g., "Home, Sweet Home.") This being the case, it is easy to see at a glance that it is quite necessary, in order to elevate the musical plane of the masses, to cultivate, by good examples, their literary tastes, their appreciation of poetry, as it is to improve their musical taste by giving them good music. Are not many of our composers of the better class altogether too ready to set literary trash to music?

ANDER order of Queen Victoria, her private band have adopted the French pitch (*diapason normal*) and it is believed that fashion, if not legislation, will soon compel all the bands and orchestras of the United Kingdom to do the same thing.

Germany steps are being taken in that direction, and it is highly probable that the *diapason normal* will soon become the international pitch—international to all places except Boston, which, a year or two since, adopted a pitch of its own. Of course, Boston against the world will leave Boston in the majority, but, just because we sympathize with the under dog in a fight, we shall, just for this once, side with the minority.

HERE is something pathetic in the death of Dr. Demrosch, just as he was beginning to reap the rewards due to his merit, after years of conscientious labor, as well as of constant struggle against the friends of Theodora Thomas, aided by the money and influence of the Steinways, whose hired man he refused to be. And yet it might have been worse. He at least lived to see the victory, though he did not reap its full rewards. He died not only with his face to the foe, but in possession of the enemy's battlefield, while others, equally gifted, equally courageous have often fallen, and in falling, have the about of victory of their posterity. Then too, he leaves a son, who, though young, has bravely picked up the baton that death snatched from his father's hands, and who will be inspired, we trust, to crown with complete success, the work so well begun by the elder Demrosch.

ENGLISH OPERA.

THE unexpected measure of success which has attended the giving of "German Opera" in New York is a demonstration, we think, of the fact that English opera can be made a still greater success. We have quoted the words "German Opera" because it is important in this connection to call attention to the fact that the majority of the works given under the late Dr. Demrosch's leadership were not German in any other sense than that they were given in the German language. The works of Meyerbeer, Halevy, Auber and Rossini, which have made up the majority of the performances are none of them of the German School. Meyerbeer is musically the disciple of Rameau and Lully, and may be called the creator of modern French grand opera, in spite of the fact that he was by birth a German Jew; his librettist was Scribe, one of the most intensely French of Frenchmen; his works (all that survive) were, like those of Gluck also, written for the Paris stage. The same is true of all the works of Auber and Halevy, of Rossini's "William Tell," etc. In other words, a large proportion of the works applauded as "German Opera" in New York were German only because German translations of the original French and Italian texts were sung by German artists. There was no virtue of attraction, therefore, in hearing the operas in the original, for the original languages were not heard in these cases. What was it then that attracted audiences to these performances? First, probably, the fact that excellence and balance of ensemble were offered rather than an expensive "star" surrounded by a poor company. Secondly, the operas selected were the best specimens of the different schools to which they belong, and seldom before attempted upon the American stage; lastly (and above all we think) they were sung in a language intelligible to a large portion of the audiences. Now, let us suppose that the same operas had been given in equally good style in English, a

language understood by the entire audience, does it not seem almost too clear for discussion that the success would have been even greater?

It will not do to say that the artists could not have been obtained, for there is plenty of first-class material available from which to organize more than one first-class troupe of English speaking artists, artists who will sail under a hundred different pseudonyms, as well as a few who, like our friend Sweet, are willing to take their chances of success as Americans with American names even upon the Italian stage. "Ah, but the language!" The language? Nonsense! Is there a civilized language with more harsh, unmusical sounds than the German? It is a language so completely to German putrals could surely stand the English sibilants, especially when the latter are part and parcel of their mother tongue.

The moral of all this is: Give us English opera, or rather give us opera in English—not the "Bohemian Girl" nor "Elinor" *et al.*, but first-class opera, with first-class artists in first class style, and money can be made where it is now lost.

We shall not see opera of this sort this season, but would it not be well for General Mapleson. He should promote him for good behavior if he adopts our suggestion, from a Colony to a Generalship, and we apply the term to him now by anticipation.) to put on his thinking cap and see whether next year he cannot, with profit to himself, give us grand opera in English?

HOPIIN's frequently quoted remark to the effect that music is essentially an aristocratic art, which is now making its annual tour in the musical papers, only serves to show how nonsense will pass for wisdom, if only it has some great name to back it. It is all arts, is aristocratic, if by that it be meant that they are debased when made to minister to what is low or immoral. In this respect, music stands on a level with its sister arts, neither higher nor lower. In reality, music is the most democratic of all the fine arts, that which is most accessible to the masses, as well as that which they can best appreciate. An ordinary painting, not a daub, costs hundreds of dollars, and masterpieces are worth fortunes. How many men have, or can have, as their own, even one statue of the masters? It is not so with music; a few dollars buy the works of the masters, a little time and study will make them part and parcel of one's being, so that they can be recalled and enjoyed, even in the stillness of the night, or the solitude of the desert, by the humble as well as by the proud, by the poor as well as by the wealthy. Music why it is the only one of the arts that ever makes its home among the lowly; that takes even the street Arab he knows too well to go home for the occasional glimpses of the sunshine, an occasional breath of the pure air of song-land. Music is not essentially aristocratic; it is universal, therefore essentially democratic, Chopin to the contrary notwithstanding.

WE have of late noticed, in some musical trade journals, a disposition to compel certain parties to advertise in their columns, by throwing out vague hints of exposure, or even by attacks upon the intended victims. We cannot tell what the publishers of those papers would like to have such a course of conduct called, but we know of but one fit name for it: blackmail. If the gentlemen who are so anxious to replenish, with the cash of advertisers, coffers which, if we judge from their eagerness, must be well nigh empty—were as energetic to extend the circulation of their papers as they are to enrich reputations, they would find that advertising would come of its own accord.

LEOPOLD DAMROSCH.

are indebted to Freund's *Music and Drama* for the facts contained in the following biographical sketch, and to the Messrs. Knabe, the famous piano manufacturers, for the accompanying cut of the late Dr. Damrosch.

Leopold Damrosch was born at Posen, Polish Prussia, October 22, 1832. Originally intended for the medical profession, he studied at the University of Berlin, graduating from with high honors, in 1854, when twenty-two years of age. His love for music, however, which asserted itself at an early age, was not dulled by his medical studies; and although, in deference to his parents' wishes, he did not neglect medicine, he found time to cultivate his strong natural talent for music. At the age of time he had commenced the study of the violin and was so enamored of his instrument that he used to take it with him to bed. During his stay at the University he became widely known as a solo violinist. Under the careful guidance of Hubert Ries he completed the study of his chosen instrument, at the same time obtaining his education in the theory of music from Dehn and Biehmer.

In 1855 the musician conquered the physician and henceforth he devoted himself entirely to his beloved music; making his first public appearance as a violin virtuoso at Magdeburg in 1856. On the advice of his musical friends at Berlin, where he also made a very successful appearance, he went to Weimar, then the centre of musical art in Germany. Here he met Abbt List, von Bülow, Raff, Tausig, Lasser, and Cornelius, whose friendship was invaluable to the rising young artist. At the first official appointment was as the director of the music at the Stadt Theater at Posen. He was called to fill a similar position at Breslau. While at Weimar he became concert master at the Opera House, where he met Miss Helena von Heimburg, a well known and favorite *Lieder* songstress, then in her first year's engagement as an opera singer, whom he married in August, 1858, and with whom he lived very happily.

Dr. Damrosch's first appearance as a conductor was made at the Philharmonic concerts at Breslau, in 1858, when he won considerable distinction by bringing to light works by Wagner, Liszt and Berlioz.

In 1860, Dr. Damrosch resigned his position as conductor of the Breslau Philharmonic, and undertook a series of concerts with von Bülow, Tausig, and Mrs. Damrosch. In 1862 he organized *Orchester Verein* Symphony Society with an orchestra of eighty players, and gave a series of twelve concerts each season. The greatest virtuosi, the most prominent soloists, took part in these concerts, which were supported by the general public most enthusiastically. On two occasions Liszt and Wagner each conducted a concert.

Dr. Damrosch's activity during this period was so remarkable as it has been during the past few years. He established a classical union and a choral union, took part in numerous concerts, directed the orchestra at the Breslau Opera House, where he produced Meyerbeer's "L'Africaine," and made frequent appearances as a violin virtuoso in private, Hamburg and elsewhere. He also edited the "Musik Zeitung."

In 1871 the Arión Society of New York offered him the position of conductor, which he held until his resignation last year. On the 6th of May, 1871, he made his bow to a New York audience at Steinway Hall, in the third concert of a series of three, as composer and violinist, and scored an immense

success. The narrow and unsatisfactory field afforded by a society of men singers like the Arión, however, did not offer him sufficient scope, and in 1883, being urged by Mrs. Morris Reno and others to establish a mixed choir, he organized the New York Oratorio Society.

The first concert of the society was given at Knabe's piano room, on December 3, 1873, at which time the chorus consisted of some fifty or sixty voices, and on May 12, 1874, the society gave Handel's "Samson," with a chorus of one hundred voices and an orchestra. From this time forward the success of the society was assured. For five years, Dr. Damrosch gave it his services gratis, but after that it was so well established that it needed no such sacrifice. It now numbers 500 voices, and ranks with the foremost choirs of the world.

great musical festival in New York City, with which his name will be long connected, and which showed his great power as a conductor. At this festival was played his "Festival Overture," originally written in 1865 for the inauguration of the Breslau Opera House, and which so delighted Raff, who heard it in 1870, at the Festival of the United Musicians of Germany at Weimar, that he made a pianoforte arrangement of it for four hands.

In 1883, with an orchestra of fifty-two musicians Dr. Damrosch made a series of five or six series of concerts, all of which were remarkably successful.

The crowning success of his life, however, was yet to come, and it is satisfactory to know that he did not die without feeling that the desire of his heart had been accomplished.

Having been authorized by the directors of the Metropolitan Opera House to secure a company, he, at the end of August last, started for Germany, having in the meantime secured by cable the services of Hieron Robinson and Schott and Mmes. Materna and Brandt. He arrived here at the end of September, and, opening on the night of November 17, produced in rapid succession "Tannhäuser," "Fidelio," "Les Huguenots," "Der Freischütz," "Le Giovannino," "Lohengrin," "Rigoletto," "Massanella," "Rigoletto," "William Tell," "Le Prophète," "La Félise" and "The Walkers," which crowded the house nightly with delighted audiences. Dr. Damrosch not only superintended all the work connected with the studying and production of these operas, but conducted every performance until the Wednesday before his death. His last work in the conductor's chair was at the representation of "Lohengrin" the previous Monday.

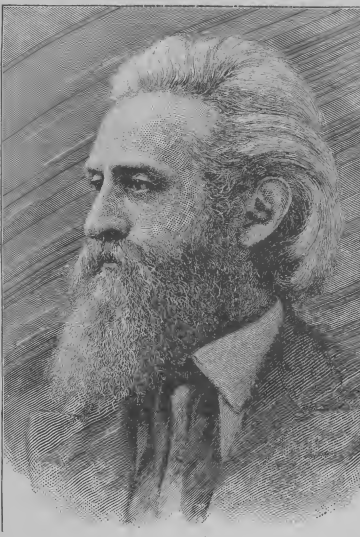
Dr. Damrosch was of medium height and robust. Silver-gray hair in thick masses flowed back from his high, square forehead, and he wore a heavy white beard. His eyebrows were jet black, and his black eyes were full of fire.

As a composer, the late musician possessed an enviable reputation. A concerto and several minor pieces for violin, a "Fest Overture," "Ruth and Naomi," a Biblical idyl for solos and choruses, written for the Oratorio Society, for which also he wrote "Salamin," and twelve books of songs have gone forth under his name. Among his numerous manuscript achievements is included a symphony. As a violinist, Dr. Damrosch's career, during days won considerable distinction. As a man Dr. Damrosch was rather unassuming among musicians for his literary attainments and oratorical fluency and brilliancy.

He was much liked, and revered, if indeed not loved, by those with whom he was professionally connected. One of the singers at the Opera House said, "Only those who have been in Dr. Damrosch's service, except his immediate friends and his family, can know with how much affection he inspired us. We admired him as a musician, as an intellectual man, as a moral man, yes, and as a handsome man; but more than all that, we had a real attachment for him. His family life was simply delightful."

He died just as material success was about to crown a lifetime of aspiration and toil. He leaves a widow, three daughters and two sons; all of whom, save the eldest son, Frank, who is leader of the orchestra in Denver, were at his bedside.

His son, Walter, now twenty-three years of age only, but said to be a young man of unusual talent, has been elected by the directors of the Oratorio and the Symphony Societies to fill the places made vacant by his father. Could it be doubted that he will prove himself worthy and competent.



Leopold Damrosch

In its thirty-fifth season Dr. Damrosch became director of the Philharmonic Society, and carried it through triumphantly, especially his secular sacrifices on his part, and in 1878, he organized his famous orchestra, the nucleus of the "Symphony Society," which, prosperous and successful from the very first, secured its greatest success in the season of 1879-80 in the first production in this country of Berlioz' great opera, "The Tristram and Isolde." Among other works first brought out in this country under his direction were Berlioz' "Messe des Morts," Wagner's "Siegfried" and "Gotterdammerung," Rubinstein's "Tower of Babel," Bruch's Symphony No. 2, and Saint Saens' Symphony No. 2.

In May, 1881, he organized and carried out the

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FANTASIE - STÜCKE.

NO. I.

E. R. Kroeger.

Allegretto - 132.

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' with a metronome marking of 132. The first system begins with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system includes three pedal markings (Ped.) with asterisks. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks.

CRÉN.

Ped. ♪ Ped. ♪ Ped. Ped. Ped. ♪

Ped. ♪ Ped. ♪

Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped. ♪ Ped. ♪ Ped. ♪

Ped. Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪

molto rit.

Ped. ♪ Ped. ♪ Ped. ♪

Poco più mosso 0-84.
 leggiero.

First system of musical notation. Treble staff: *simili.* Bass staff: *Ped.* (multiple). Fingerings: 1 3 2 5 1 3 6 2, 1 2 5 1 3 5 2, 1 2 3 1 5 3 5 2, 3 5 1 3 5 2.

Second system of musical notation. Treble staff: *f* Bass staff: *Ped.* (multiple). Fingerings: 1 3 2 5 1 3 5 2, 1 2 3 1 5 3 5 2, 4 1 2 3 1 2 3 5, 3 5 2 1 1 1 4 3 5, 1 4 3 5 2 1 3 5.

Third system of musical notation. Treble staff: *f* Bass staff: *Ped.* (multiple). Fingerings: 1 4 3 5 2 1 5, 1 3 1 5 1 4, 1 3 5 2 1 4, 1 3 5 2 1 4, 1 3 5 2 1 4, 1 4 3 5 2 1 5, 1 4 3 5 2 1 5.

Fourth system of musical notation. Treble staff: *f* Bass staff: *Ped.* (multiple). Fingerings: 1 3 5 2 1 4 3, 3 5 1 3 5 2, 1 3 2 5 1 3 5 2, 1 3 2 5 1 3 5 2, 1 2 3 1 4 3 5 2, 1 4 3 5 2 1 5.

Fifth system of musical notation. Treble staff: *cres.* Bass staff: *Ped.* (multiple). Fingerings: 1 3 5 1 3 5 2, 1 3 5 2 1 4 3, 1 3 5 2 1 4 3, 1 3 5 2 1 4 3, 1 3 5 2 1 4 3, 1 3 5 2 1 4 3, 1 3 5 2 1 4 3.

First system of musical notation. Treble and bass staves. Treble staff has numerous fingerings (1-5) and slurs. Bass staff has chords and slurs. Dynamics include *f* and *Ped.*. A *crus.* marking is present in the middle of the system.

Second system of musical notation. Treble and bass staves. Treble staff has numerous fingerings and slurs. Bass staff has chords and slurs. Dynamics include *f* and *Ped.*.

Third system of musical notation. Treble and bass staves. Treble staff has numerous fingerings and slurs. Bass staff has chords and slurs. Dynamics include *sf* and *Ped.*.

Fourth system of musical notation. Treble and bass staves. Treble staff has numerous fingerings and slurs. Bass staff has chords and slurs. Dynamics include *dim.* and *rit.*.

Fifth system of musical notation. Treble and bass staves. Treble staff has numerous fingerings and slurs. Bass staff has chords and slurs. Dynamics include *p* and *Tempo I*.

Handwritten musical score, first system. Treble and bass staves. Includes fingerings (e.g., 5, 4, 3, 2, 1) and a *mf* dynamic marking.

Handwritten musical score, second system. Treble and bass staves. Includes fingerings and dynamics *cres.* and *dolce.*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Handwritten musical score, third system. Treble and bass staves. Includes fingerings and a *cres.* dynamic marking. Pedal markings: Ped. * Ped. * Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

or thus.

Handwritten musical score, fourth system. Treble and bass staves. Includes fingerings, dynamics *f*, *rit.*, *rinforz.*, and *cres.*. Pedal markings: Ped. Ped. Ped. *

Handwritten musical score, fifth system. Treble and bass staves. Includes fingerings, dynamics *rit.*, *pp*, *ard.*, *morendo.*, and *f*. Pedal markings: Ped. * Ped. Ped. Ped. *

Rippling Waves

(WELLENSPIEL)

Revised edition by the author.

Fritz Spindler Op. 6.

Tranquillo ♩ — 76
dolce.

The musical score is written for piano and consists of four systems. The first system is marked 'L.H. R.H.' and 'dolce'. The second system is marked 'L.H.' and 'R.H.'. The third system has a 'Ped.' marking. The fourth system has a 'Ped.' marking. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'f' and 'Ped.'.

Allegretto 66.

This musical score is for a piece titled "Allegretto 66". It consists of six systems of piano music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "mf" (mezzo-forte). Pedal points are indicated by "Ped." below the bass staff. Fingering numbers (1-5) are placed above notes. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature.

The first system begins with a treble staff and a bass staff. The treble staff has a key signature of three flats and a 3/4 time signature. The bass staff has a key signature of three flats and a 3/4 time signature. The first system includes a dynamic marking of "p" (piano) and a pedal point marked "Ped." below the bass staff. The second system includes a dynamic marking of "mf" (mezzo-forte) and a pedal point marked "Ped." below the bass staff. The third system includes a dynamic marking of "p" (piano) and a pedal point marked "Ped." below the bass staff. The fourth system includes a dynamic marking of "p" (piano) and a pedal point marked "Ped." below the bass staff. The fifth system includes a dynamic marking of "p" (piano) and a pedal point marked "Ped." below the bass staff. The sixth system includes a dynamic marking of "p" (piano) and a pedal point marked "Ped." below the bass staff.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') are placed below the bass staff of each system, indicating when the sustain pedal should be used. Some systems also include 'cres.' (crescendo) markings. The piece concludes with a final cadence in the last system, marked with a double bar line and a repeat sign.

System 1: *Ped.*

System 2: *Ped.*

System 3: *Ped.*

System 4: *Ped.*

System 5: *Ped.*

System 6: *Ped.*

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a pedal (Ped.) section. The melody is in the right hand, and the bass line is in the left hand. The key signature is one flat (B-flat). The score is divided into measures, with some measures containing fingerings (1, 2, 3) and a final measure with a double bar line. The tempo is marked "Allegretto".

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music is written for a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of eighth notes and rests. The piece concludes with a double bar line. Below the second system, there are four 'Ped.' markings, indicating pedaling for the first four measures of the second system.

[illegible][illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a section with a 3/2 time signature. The score ends with a double bar line.

Musical score system 1: Treble and bass staves with complex chords and arpeggios. Pedal points are indicated below the bass staff.

Musical score system 2: Treble and bass staves. The bass staff has a descending line. Pedal points are indicated below the bass staff.

Musical score system 3: Treble and bass staves. The bass staff has a descending line. Pedal points are indicated below the bass staff.

Musical score system 4: Treble and bass staves. The bass staff has a descending line. Pedal points are indicated below the bass staff.

Musical score system 5: Treble and bass staves. The bass staff has a descending line. Pedal points are indicated below the bass staff.

Musical score system 6: Treble and bass staves. The bass staff has a descending line. Pedal points are indicated below the bass staff.

SERENATA UND TRIO.

für den Concert-Vortrag eingerichtet
von

JULIE RIVÉ-KING.

Moritz Moszkowski Op.15.-17.

Andante grazioso. ♩ = 100.

p

mf

p

dimin.

Pedal points are indicated by "Ped." below the bass staff in each system.

ossia original.

fuoco. or. rinfz. or.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sf fuoco or. rinfz.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mp *p* cren. *sf*

Ped. Ped. Ped. Ped.

mf *p* cren. *sf*

Ped. Ped. Ped. Ped.

f *dimin.*

Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped.

This page of musical notation is for a piano piece, likely a solo or a duet. It consists of five systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *molto ritard.*, *a tempo.*, *riten.*, *marciumi poco.*, *cres.*, and *pp*. Performance instructions like *ped.* (pedal) and *pp* (pianissimo) are frequently used. The piece is marked with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes numerous fingerings and articulations, such as slurs and accents, to guide the performer. The overall style is characteristic of late 19th or early 20th-century piano music.

The musical score for 'The Little Boat' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef. The melody in the upper staff consists of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-3. The bass line in the lower staff is a steady eighth-note accompaniment, with fingerings 1, 2, 3, and 4 indicated. Pedal points are marked with 'Ped.' and a number (2 or 3) below the bass staff. The piece concludes with a final chord in the upper staff and a final bass line note.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has a treble clef and a bass clef. The piano part is written in the bass clef, and the voice part is written in the treble clef. The piano part has a 'Ped.' (pedal) marking under the first measure. The voice part has a 'T.' (trill) marking over the first measure. The second system has a treble clef and a bass clef. The piano part is written in the bass clef, and the voice part is written in the treble clef. The piano part has a 'Ped.' (pedal) marking under the first measure. The voice part has a 'T.' (trill) marking over the first measure. The score ends with a double bar line.

First system of a musical score for piano. It features a treble and bass staff with complex, rapid sixteenth-note passages. Fingering numbers (1-5) are written above and below notes. Pedal markings (Ped.) are placed below the bass staff. The system concludes with a double bar line.

Second system of the musical score. It begins with a measure marked '8' and continues with rapid sixteenth-note runs. A section marked 'a tempo.' follows, with a 'pp' (pianissimo) dynamic marking. Pedal markings (Ped.) are present throughout the system.

Third system of the musical score. It contains several measures of sixteenth-note passages. Pedal markings (Ped.) are used to indicate sustained notes. The system ends with a double bar line.

Fourth system of the musical score. It includes a section marked 'ossia.' (alternative) with a 'pp' dynamic. The main part of the system features sixteenth-note patterns. Pedal markings (Ped.) are used. The system concludes with a double bar line.

Fifth and final system of the musical score. It begins with a 'riten.' (ritardando) marking, followed by a 'marc. un poco.' (marked a little) section. The system ends with a double bar line. Pedal markings (Ped.) are present.

LITTLE BUTTERCUP.

(Rondo)

Carl Sidus Op. 80.

Allegretto ♩ - 120.

The musical score is written for piano in 2/4 time, marked *Allegretto* at 120 beats per minute. It consists of five systems of music, each with a treble and bass staff. The first system begins with a piano introduction marked *p*. The second system introduces the first theme, marked *p*, followed by a second theme marked *f*. The third system contains a development section marked *cres.* and *f*, leading into a section marked *mf*. The fourth system continues the *mf* section, and the fifth system concludes the piece. The score includes numerous fingerings, slurs, and dynamic markings to guide the performer.

Trio

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking. Fingering numbers are present above and below notes.

Second system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *mf* dynamic marking. Fingering numbers are present above and below notes.

Third system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Fingering numbers are present above and below notes.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Fingering numbers are present above and below notes.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking. Fingering numbers are present above and below notes.

Repeat from beginning to Trio.

LILIAN POLKA.

Carl Sidus Op. 200.

Allegretto ♩ = 120.

Secondo.

p

mf

f

Cres.

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LILIAN POLKA.

Carl Sidus Op. 200.

Allegretto ♩ = 120.

Primo.

p

mf

cres.

f *p*

Secondo.

Secondo. Musical score for measures 1-8. The key signature is one sharp (F#). The top staff (treble clef) contains eighth-note chords with fingerings 1, 2, 3 and accents. The bottom staff (bass clef) contains a single eighth note in each measure, with a dynamic marking of *p* (piano) at the beginning.

Trio.

Trio. Musical score for measures 9-16. The key signature is one sharp (F#). The top staff (treble clef) contains eighth-note chords with fingerings 1, 2, 3 and accents. The bottom staff (bass clef) contains a single eighth note in each measure. Dynamics alternate between *f* (forte) and *p* (piano) every two measures.

Trio. Musical score for measures 17-24. The key signature is one sharp (F#). The top staff (treble clef) contains eighth-note chords with fingerings 1, 2, 3 and accents. The bottom staff (bass clef) contains a single eighth note in each measure. Dynamics alternate between *f* (forte) and *p* (piano) every two measures.

Trio. Musical score for measures 25-32. The key signature is one sharp (F#). The top staff (treble clef) contains eighth-note chords with fingerings 1, 2, 3 and accents. The bottom staff (bass clef) contains a single eighth note in each measure. A dynamic marking of *p* (piano) is at the beginning.

Trio. Musical score for measures 33-40. The key signature is one sharp (F#). The top staff (treble clef) contains eighth-note chords with fingerings 1, 2, 3 and accents. The bottom staff (bass clef) contains a single eighth note in each measure. Dynamics alternate between *f* (forte) and *p* (piano) every two measures.

Repeat from beginning to Trio.1

Primo.

The musical score for the 'Primo.' section is written for two staves. The upper staff contains a melodic line with various ornaments (accents, mordents, and grace notes) and fingerings (1-5). The lower staff provides a harmonic accompaniment with chords and single notes, also including fingerings. The notation is in a single system.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, starting with a mezzo-forte (mf) dynamic. The vocal melody is in 4/4 time, with lyrics written below the notes. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The piano introduction consists of two staves, and the vocal melody is on a single staff.

Repeat from beginning to Trio.

MY STAR.

MEIN STERN

English words by I.D. Foulon.

Henry Cooper.

Andante con moto. ♩ = 80.
dolce.



kommt der Frühling ver-

1. Nun hüllt die Nacht die len-zi-ge

1. A-bout the world the beau-ti-ful
2. comes the springtime de-



2. geht, Die süß- en Lie-der ver-kin-gen, Und ob der

1. Nacht Die Welt in schweigende Wan-ne Ach sonst er-

1. night Her arms in si-lence is twin-ing; Yet 'twas but
2. part, Its songs grow si-lent for-ev-er, Its flow-ers



2. Herbst... auch die Blüten verweht,..... Mir soll er... nicht Trau - rig - keit
 1. griff... wohl mein Herz noch mit Macht..... Das letz - te..... Je - glü - hen..... der

1. now... that I saw with de... light..... The last gleam... of sun - light... still
 2. droop... 'neath the summer sun's darts..... But sor - row... and blight reach... me

2. brin - - - - gen.....; Denn trag ich den Lenz - im Her - zen die
 1. Son - - - - ne.....; Nun geh ich al - lein durch Flu - ren und
 dim.

1. shin - - - - ing..... A... lone now I rove o'er meadow and
 2. nev - - - - er..... For springtime and peace I bear in my

2. Ruh;
 1. Hain
 Und das sin - get und klin - get und blüht immer zu
 Und ich den - ke in Lie - be und Sehnsucht nur Dein
 Denn ich
 Denn ich
 Con puztone

1. grove
 2. soul
 And my thoughts are for thee all of long - ing and love. For I
 Where they sing and they bloom while the sea - sons do roll.

ha - be Dich ein - zig und ein - - zig gern, Du
 poco piu animato.

love thee, thee on - ly, a - near,..... a - far, Thou

bist mei - ne Won - ne, Du bist..... mein Stern, dennich ha - be Dich
 art all my rap - ture, thou art.... my star For I love thee, thee



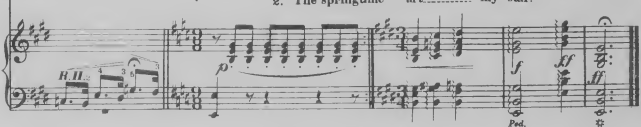
ein - zig und ein - zig gern Du bist mei - ne Won - ne, Du
 on - ly, a - near,..... a - far, Thou art all my rap - ture thou



1^a bist.....mein Stern.
a tempo.
ad lib.
 art..... my star.



2. Der Frühling bist..... mein Stern.
ad lib.
 2. The springtime art..... my star.



N. B. To the first verse play the large notes only.- To the second the large and small notes.

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My Idol (Song without words)	E. R. Kroeger	35
Valse Brillante	E. R. Kroeger	75
Rigoletto Fantasia	C. Sidus	35
March Humoreske	E. R. Kroeger	35
Polka Gracieuse	E. R. Kroeger	35
Fragrant Breezes—Transcription	Rite-King	35
Gavotte in A minor	C. Sidus	35
Lauterbach Waltz—Variations	A. Iutz	60
March of the Gobline	Rite-King	35
Veni, Vidi, Vici—Polka Brillante	C. Mettels	75
Zwei Albenblatter	E. R. Kroeger	35
March of the Magi	E. S. Klein	35
Grandmother's story	C. Sidus	35
Sylvphentanz—Caprice	E. R. Kroeger	60
Mazurka in G minor	E. R. Kroeger	35
Polonaise in C sharp minor	M. I. Epstein	75
Editha Waltz	Lille Colby	35
Bleeding Heart—Nocturne in D flat	Th. Doeller	60
Lucia di Lammermoor Fantasia	Jean Paul	60
Rustling Leaves—Valse Caprice	E. S. Klein	60
Heather Rose	Gustave Lange	35
Heather Bells Waltz	J. Kunkel	75
La Chasse	J. Rheinberger	40
Ueander Blossoms Galop	C. T. Sinton	35

Total Piano Solos.....\$18 65

SONGS—1884.

Love's Power	A. Jensen	35
La Jota	M. Mozilowski	60
Sleep, Baby, Sleep	C. Kunkel	60
I Wrote my Love a Letter	Lady Dufferin	35
Good Night, my Love	E. R. Kroeger	35
November	G. Robyn	50
My Mother's Picture	Willie Ford	35
The Rainy Day	Ch. Kunkel	35
The Soldier's Home	Ch. Oberthur	35
Merilily's Noam, Waltz Song	Geo. Schlegel	75
The Hero's Return	J. D. Foulon	35
Alice	J. Acker	35
Bedouin Song	E. R. Kroeger	75

Total Songs.....\$6 00

PIANO DUETS—1884.

Wm. Tell, Fantasia	C. Sidus	60
March of the Amazons	E. R. Kroeger	1 00
Il Trovatore, Fantasia	C. Sidus	60
Rigoletto, Fantasia	C. Sidus	60
Bohemian Girl, Fantasia	C. Sidus	60
Luceria Borgia, Fantasia	C. Sidus	60
Charming Waltz, Waldfuehl	C. Sidus	14
Freu Diavolo, Fantasia	C. Sidus	60
Joys of Spring, Waltz	C. Sidus	60
Child's Prattle, Rondo	C. Sidus	60
Faint, Fantasia	C. Sidus	60
On Blooming Meadows, Waltz	C. Sidus	10

Total Duets.....\$7 60

Grand Total for Vol. 7.....\$32 55

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to be lost was equally equitable. The "Mozarts" sing with great precision and fine shading, are well trained and do justice to their excellent director, Mr. Bartlett, but they lack in "vim." There is not, and is not sympathetic. Mr. Ed. McColin, who traveled for a number of years with Reményi, sang very successfully, though he was hoarse. Messrs. Johnson and Ollio also did good work and the house was filled with an elegant assemblage. The Apollo Concert was more than interesting, owing to variety, and the bringing out of the two prize songs by Mr. Sicily. A great fuss had been made of the two prize songs, *"Hunted Boy"* and *"Cauter Soap"* in musical papers; but they were inadequately done. I don't think that the two prize songs are as several "better" men than I have done, with their discerning knife of superior knowledge of things and their "counterpoint," but hope to hear them again. They are certainly of value and can prove to be, written by an American. The soloists were well, and Mr. Reményi, who is too well known to be criticized. The chorus consisted of one hundred voices and sang well. During the next four weeks we will have in opera, viz: The German, under Walter Damrosch, and the "Chicago Opera Festival" (Haverly, Meplerson and Patti), the former in the Columbia (Haverly) Theatre, the latter in the Exposition Building. The advance sales of the German Opera have been enormous, and good seats cannot be had for next week. I add the

REPERTORY FOR THE WEEK:
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Monday, March 2, Wagner's "Lohengrin."
Director of the Opera and Conductor of the music, Walter Damrosch.

Orchestra of the New York Symphony Society.
I will write you fully about this in my next. By diligent attention to the subject, the individual for the most economical journey in this country, and close economy, I have managed to live on a small fortune, which I will include in my next. I have learned from good authority, that "correspondents" and "you," just the same as other "customers" the checks from my several employers, (you included, friend, kindly to reimburse me for the outlay.) Please overlook this—I know you are pretty busy just now; if you should, I will gladly remind you in my next letter. Meplerson and Mine. Patti will graciously entertain us at the rate of \$1.00 and \$2.00 per seat; the building will hold 6,000 people, and I really do hope that the Colonel will make a living at such fabulous prices. How much the audience in the last rows and benches) will be or hear. I have to the comfort of your readers. The chorus consists of one hundred voices and sang well. During the next four weeks we will have in opera, viz: The German, under Walter Damrosch, and the "Chicago Opera Festival" (Haverly, Meplerson and Patti), the former in the Columbia (Haverly) Theatre, the latter in the Exposition Building. The advance sales of the German Opera have been enormous, and good seats cannot be had for next week. I add the

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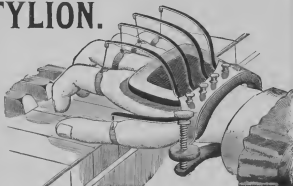
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COMICAL CHORDS.

Gom by water—the toper.

MARSHALL Music—"You are my prisoner."

Bow of the moonbeams—"I love thee—ah!"

The Jew's harp is very ancient. King David had one

to traveling players with chest voices, have a stringing they for baggage?

The civil service reform has not yet reached the tired girl—she is as swift as ever.

Riches often take wings, and feathers of those wings are to be seen on women's bouquets.

As a young man wants to protect a young lady he naturally puts his armor round her.

"I'm afraid, I'm afraid," she screamed. "Put up sail and send," said a tortured listener.

Why are people who stutter not to be relied upon? Because they are always breaking their word.

Japanese soldiers carry fans. These weapons are probably only used in the hottest of the fight.

A furnace should be like a good singer, able to reach the upper register.—Boston Commonwealth.

A new conservatory of music is being erected in Liege, Belgium, at a cost of two million francs (300,000).

What kind of music does an excessive tobacco masticator remind you of? Why, an over-chewer, to be sure.

"Ellis," wants to know if we can tell her what the Knights of the Lighthouse are? (Lately sailing) nights, dear.

"I never read my own productions," modestly remarked an editor. "Ah, clearly begins at home," responded his friend.

SEBASTIAN—"And please," when I am outmay I call and tell the piano tuner to come and give me money for milk in which he plays as the instrument seems to want tuning very badly.

CAREFUL housewife (lifting a shoe from the soup-tureen): "Let 'em do it, I thought baby's shoe would turn it up the soup? But I knew it wasn't lost. I never lose anything."

The temperance men mean business in the matter of clearing out the whiskey. "They're just full of it," cried an excited temperance orator. He hasn't been invited to speak since.

In view of the great sufferings of the poor this winter weather, a sentimental young lady worked until midnight for three nights, embroidering a blue floral plaster, for her favorite black-and-tan terrier.

There was a row in the gallery of a Dublin theater, a scuffle and a voice shouted, "Turn him out!" Another, "Throw him over!" "Ay!" added a third, "and don't waste him, boys, kill a fiddler wild him."

NOT QUITE WHAT HE MEANT, THOUGH.—Millman—"Tell yer mother she ave to pay me ready money for milk in butter," I ain't going to chalk up any more." Boy—"Wot are yer going ter use, lardid then, Mr. Simpson?"

A musician near London, one George Sharp, had his name painted on his door thus: "G. Sharp." A wag of a painter, who knew something of music, early one morning made the following significant and undatable addition: "IS A RAT."

WHERE BEAUVITY WAS NOT THE SOUL, OR WIT.—The annexed extracts are both from the programme just at they appeared at a recent concert. "1. Sonata. 1. Introduction. Allegro non Molto. 2. Tasso Solo. 3. Sonata in A Major. 4. Jodelle Medley."

"The Germans are a frugal people," says an American writer, after visiting the Berlin Opera House. "As soon as the opera was over a man in front took waste of cash from his pocket and stopped up his ears to save the music he had paid for."

"Jenny," said a motherly woman to a young man whose first sermon she had just heard. "James, why did you enter the ministry?" "I heard," said from the Lord," said the young man, and then came the reply, "But are you sure it was not some other noise?"

A Paris letter says, "At the recent Mackay ball the toilet of the hostess was a poem." So? Kind of an airy custom for a ball, but then we are glad to know that it was a poem. Just think! Suppose it had only been a two-line paragraph! Oh, dear, oh, dear!

Wine months have come into fashion on women. The fashionable belle has cut the puckering string of her mouth, and no longer wears the "Frisper, please, please" she can take the two men simultaneously and give good satisfaction, where before only one could find room at a time.

A WELL-BRANDING grandfather recently had his beard shaved off, showing a cloud fee for the first time for a number of years. At the dinner table his three-year-old granddaughter noticed it, gazing long with wondering eyes, and finally ejaculated, "grandfather, whose head you got on?"

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DOCTOR.—You see, wifey dear, I have pulled my patient through, after all. Every cent of your money is now in your wifey's—Yes, dear hubby; but then, you are so clever in your profession. Ah! if I did not quite know you five years earlier, I feel certain my first husband—my poor Thomas—would have been saved!"—*J. Partridge*

"HELLO," said a Walnut Hills man, passing a friend's residence, "when did you put colored glass in your windows?" "I haven't put any in yet," said the other, "but I tell you, dear, 'Well, what's that for there then?" "Oh, that's my wife's idea," said the Cincinnati Merchant Traveler.

"MAMA," exclaimed a little girl, running into the house "me and Willie want nursery suit down and let us go and down her back, and she wouldn't!" "Certainly not," said the mother.

"Well, that's what you told her she was to do when she first came."

"I told her she was to let you and Willie pour sand down her back."

"Not exactly that, mamma; but you told her she was to mind the children."

"Yes, indeed," he said to little Miss Muffet, one of the prettiest of the season's roses at the party the other night, "yes, indeed, I love Wagner's music; and if Danacoh give me a Meister-singer, citternhammer and more I shall be delighted!" "Mercy!" she exclaimed, moving away from him in a startled way, "you mustn't!" And when once at home the wifey crying to her mother and said that horrid young Mr. Guy got drunk and swore right out loud at her.

Mrs. HUMPHREY went to church last Sunday, and when she came back to the boarding-house she was enthusiastic over the service.

"Well, Mrs. R.," said a lady, what did you think?" "Oh, a lovely sermon, and such singing!"

"Ah, what did they sing?" "Everything."

"What most pleased you most?" "Well, I thought the basses was nice, but the voluntery by the choir, and the 'Glorious in Excelsior,' was just too magnificent for any one."

There was a grin from the smart young man at the other side of the table, but Mrs. B. never knew what caused it.

"ARE you a native of the State?" asked the Judge of the United States Court, addressing a fat man who had been summoned to testify in a case of illicit distilling.

"Mostly, judge."

"I mean were you born in this State?"

"I understand. I was'n't born here, but I am mighty high a native."

"How came when you were quite young, I suppose?" "No, sir; I ain't been here but about ten year."

"How old are you?" "Fifty."

"Then how is it that you are very nearly a native of the State?"

"Well, when I came here I only weighed about a hundred pounds. I was twelve, so you see I am pounds of me are native, while I am only 100 pounds from Missouri."—*Arkansas Traveler*

Three morning Mrs. Ella Wheeler Wilcox and her husband sat down to breakfast. Mrs. Wilcox was pouring out the coffee and Mr. Wilcox was eating the fresh bread when his knife came into contact with some substance evidently foreign to the staff of life.

"Why, what is this?" said Mr. Wilcox, as he dissected the loaf and drew out a carefully folded paper.

"Oh, dear, I'm so glad," cried Mrs. Wilcox, clapping her hands, "that is my new sweet poem on 'Happiness' that I missed last night."

Mr. Wilcox said nothing, but as he went down to his office he muttered:

"I guess I might as well let Ella read me her poems after this she seems bound to get them into me by some means."—*Duffalo Sunday Times*

A Musical. Beet-Beethoven.—*Ex.*

The Review is seldom affected that way, but perhaps it was due to the distressing weather when that Beet-Beethoven in sight, it could not help but remark that Beet-Beethoven cannot all if some would be wit noting around should rather appreciate far more than such things which he can upbraid after on such dry wit and be pored to madness by our brother.

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ARTISTIC CONSCIENTIOUSNESS.



No charge is to be preferred against any individual or against any collective body of artists in these words. But as we are all of one common weak nature composed of many delicately balanced characteristics of good and evil, it is well to contemplate even the possibilities of our inherent tendencies to err. There can be no greater tribute to the greatness of art than the acknowledgment of the fact, that its successful pursuit can only be hoped for on the part of the artist by his complete self-abnegation and by the exercise of the noblest of our moral qualities. However advantageous selfish considerations may seem at the moment, they are in the long run destructive to the high, pure motives of the true artist, inimical to real lasting success. The composer who descends to a low type of popular taste in his writings, the organist who does not take the trouble to always play with the same determined accuracy because he does not know that any of his listeners are critical, the singer who thinks the stale song and the common ballad form the best means of success and the orchestral performer who thinks because he plays on an instrument of soft tone qualities that he may unobserved spare his efforts and even not play at all in some of the forte passages, all furnish familiar types of the unconscientious artist, who, reaping the just punishment of their neglect wonder how it is they are less fortunate than their neighbors. Short-sightedness ever accompanies selfishness. So the composer madly hunting for popularity fails to see that the only safe course for the productive artist is to write for the future and according to the highest standards of the art, the indifferent organist discovers too late, that people have "nothing to hear" with, the silly singer who seeks for a butterfly popularity finds that the fame of a great executive artist can only be built up by the performance of great music, and the negligent orchestra player discovers that conductors will in the end only pin their faith upon men who do not spare their fingers or breath. The true artist is in the highest sense of the term a good soldier who spares not himself for the cause he follows, and gives his first thought and strength to his duty and concerns himself least of all about his pay. Some one says "mankind is divided into two classes, those who will and those who will not advance." This saying may be well applied to the artist's career; for without wishing to discourage the exercise of worldly prudence, a necessity and a virtue when governed under high motives there is no lasting fame or success obtainable save by the power of noble, self-sacrificing motives; and it is of the highest importance that young artists should be taught the splendid morality of art while they are studying the technicalities of its power for in art moral worth and artistic beauty are inseparable companions.

JANITOR to his wife, who has hung the water pail on the gas jet "Hold up the darlin', did Mr. Levy Strauss tell ye to put this pail on the gas?"

Bridget—"No, Pat; but he was after saying that the gas was taking, sure!" —Washington Hatchet.

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